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Angela McCarthy

The University of Notre Dame Australia, angela.mccarthy@nd.edu.au

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Dr Angela McCarthy

Fr Vincent and I have both recently returned from the Holy Land. I was invited to Jerusalem to direct the music for the Triduum at Ecce Homo in the Old City which coincided with the Biblical Formation Program in both Ecce Homo and Tantur. Brendan D'Sa, a brilliant young liturgical musician from our parish of St Thomas More Bateman (WA), came with me and provided outstanding support for me and for the extraordinary choir formed from the two Biblical study groups. Brendan and I both agree that it is very hard to put into words the experience and the feelings evoked through celebrating in 'the place'. Ecce Homo was built in the 1850s for the new order of Sisters of Notre Dame de Sion who still run the pilgrim house and Biblical Foundation. They have a Basilica, designated as such because it is over a traditional site associated with the passion of Jesus, which has acoustics that lift the music to new heights that I have never experienced in Australia. The international group who gathered, as well as locals who speak English, truly opened their hearts and voices in prayer and song in a most exhilarating and enriching way. On Easter Monday morning Brendan and I went to the Church of the Resurrection (Holy Sepulchre) and joined a German group celebrating Mass. To be in the place of the resurrection with faith filled people drew us into the presence of God in a most remarkable and moving way. The political complexities of Jerusalem cannot be ignored so we pray for peace in Jerusalem, Israel and throughout the Middle East.

Fr Eugene Trainor is retiring once again. He thought he would retire when Fr Russell retired but he returned to help us when this journal moved to Notre Dame University. He has been an outstanding supporter of Pastoral Liturgy with his beautiful and thought provoking reflections for many years. Our founding editor, Fr Russell Hardiman, asked him to be a contributor last century and so he has continued until now. Having just celebrated his 79th birthday we pray that he will enjoy years of good health and rest now and our deep gratitude for his valuable contributions.

Since the new translation of the Roman Missal was introduced, we have been able to use either the Apostles' Creed or the Nicene Creed. A number of people have said to me that they prefer the Apostles' Creed but did not like the part that speaks of Jesus descending into hell. Therefore, I approached Fr Charles Waddell to write a brief account of the theology behind that creedal statement to assist us when we pray. It is included in this issue and will be valuable for parish communities.

While in Israel on study leave last year I met Sr Angela Hibbard. Her assistance in the liturgies that we prepared for our Biblical study group was invaluable and so I asked her to write something for us that expressed part of her ministry in liturgy so this issue also contains her beautiful explanation of the preparation of the table for Eucharist. There are many questions asked in her article and this could be very useful for parish formation of liturgy committees and other groups.

Books reviewed dwell on the Sacrament of Marriage, the Psalms and Jubilee Year of Mercy and a wonderful biography of yet another bishop of Perth, this time the first Archbishop, Patrick Clune.

Fr Patrick Negri SSS

Fr Pat Negri, artist, liturgist, lover of music and teacher, died on 7 February 2016 aged 80. As we prepare this issue to go to print it is not so long ago, but will seem distant in Ordinary Time. Fr Pat lectured in Liturgical Studies at Yarra Theological Union and with his love for the arts, his particular approach to liturgy and preaching was deeply influenced by that love. In *Love deserves a return of love* (Anne McLeish, 2015) there is a selection of his homilies and his art works. His homilies were

centred round the art of story-telling and he spoke of how story tellers, like all good artists, take examples from their own immediate environment, as Jesus did, and give their listeners universal truths. "What is truly human is understood by all humans, provided the story-line is good, the language simple as well as colourful and the storyteller manifests conviction" (p. 13).

As an artist, his early works were representational and remind me of the landscapes of Streeton but when he broke free into the world of abstract expressionism he was able to express through colour and form a different way of seeing the world and the 'presence' therein. The book published as a catalogue for his retrospective (Justin Emery and Randall Lindstrom, 2008) allows the changes and the developments of his work to become apparent. His art, his story-telling, his leadership in liturgy, his love of music and his joy in the gospel all shine as part of his priesthood and discipleship.

For his funeral he chose the music which was apparently quite a feast. The mass setting was the *Missa Castanea*, composed by Roger Heagney and featured was the *Proficiscere* by Edward Elgar and the *In Paradisum* by Gabriel Faure. May Fr Pat rest in peace!